

From the Editors

This double issue marks the end of our tenure as editors of *Folklore Forum* for both Linda Adams and myself. When we first became editors two years ago, we had many goals. Chief among these goals was to upgrade the quality and professionalism of the journal both in appearance and content. We feel that we have achieved this goal, and the results have been increased subscriptions and submissions. We have just finished a major subscription campaign targeted at about 180 major institutions and libraries. We hope for a nominal response so that *Forum* might be financially self-sustaining and not rely so much on help from Trickster Press book sales. If any of you regular readers are in a position to do so, please request that your university libraries subscribe to *Folklore Forum* if they don't do so at the moment.

In order to maintain as smooth a transition as possible, this volume was worked on by the incoming editors, Michael Atwood Mason and Charles Greg Kelley, alongside the current editors. The new crew has already begun to work on the next double issue (Volume 23 1990), a special volume on "Santeria and Afro-Cuban Religion," which will appear at the end of the year. We should be up-to-date at that time.

Sadly absent from this volume of *Folklore Forum* is our Open Forum section. Since the summer months are filled with fieldwork and other projects, contributors for Open Forum are more difficult to find. Our main priority was to get this volume to the printers as soon as possible, so sacrifices had to be made. We assure all subscribers that Open Forum will return again with the publication of the next volume.

Folklore Publications Group has recently established an electronic mail account at Indiana University. The E-mail account can be used by anyone with a modem who would like to correspond with us and receive more immediate responses without having to use regular mail. The address on the BITNET system is "Jnet%FOLKPUB@IUBACS."

The E-mail account will be checked on a regular basis, and responses can be made promptly.

This particular double issue of *Folklore Forum* was produced with the help of guest editor Jeffrey Cohen, who organized a panel at the American Ethnological Association on the topic of ethnohistory and cultural representation. Five of the articles contained in this issue are reworkings of that panel's papers, while Peer's article was solicited from the American Folklore Society meeting of October 1989. Finally, Wolford's article is a literature review of Shaker studies and folklore which will be a valuable research tool for graduate students and scholars, and something that is long overdue.

GEORGE H. SCHOEMAKER, Co-editor

Introduction to Volume 22

History can be defined as a narrative or story of events, or a chronicle. We use the stories and narratives of history to author ourselves as cultural beings. There are many kinds of histories: personal histories found in autobiographies, cultural histories that classify world development, and all of the histories that exist somewhere between these extremes. The contributors herein are interested in the way communities use history in the narration of their daily lives—the way it is manipulated, presented, and interpreted by these groups. We purposefully include examples from contemporary Third World and American cultures. Diverse culturally, our examples are united in their dynamic use of history.

Anthropologists, especially Americanists following in the footsteps of Boas (an important figure as we create *our* own history), are uniquely interested in history. There is a move to contextualize culture and gain a better understanding of social development through time. Added to this concern is a realization that history is not simply a thing that objectively narrates the past. It is not only a way to represent past pains and pleasures. History is used in the negotiation and representation of daily experience and daily life. It is one of the ways we create ourselves and transcend our individual lives to ally ourselves with shared cultural experiences. It is an important tool in the creation and manipulation of political economy, cultural ideology, and social identity.

Howell focuses on Latin American Indian groups, the Aymara and Quechua of the central and southern Andes and the Maya (Tzotzil and Tzetal) of highland Chiapas, and the hierarchical relationships that exist between these two cultures and their Spanish conquerors. She

discusses how the subordinate role of Indians throughout history has come to be incorporated into their fiestas, using ethnohistorical, anthropological, and folkloric data. In each region, fiesta dramas reflect and communicate indigenous views of history and give an insider's perspective on ethnic relations between Spaniards and Indians. Like written history, these dramas present events from the past for those in the present to comment upon and learn from.

In his paper, Cohen examines the way an institution of history (the museum) is used in the creation of identity. He focuses on the Zapotec Indian community of Santa Ana del Valle, Oaxaca, Mexico, and its museum, the Museo Shan-Dani, established three years ago. For the Zapotec, the museum becomes a stage for the representation of their community and its *unique* culture. The museum, a *Western* institution for the display of history, is manipulated to help fulfill political, economic, and ideological needs of the community. Cohen emphasizes the role of history as an active player in the construction and manipulation of local identity.

Leatham discusses the different ways that history can be used by members of a culture. He compares and contrasts different interpretations of the Virgin of Guadalupe in Mexico. On one side are *Hispanistas*, who identify strongly with Spain. On the other are *Indigenistas*, who identify with native representations. For each group, the Virgin of Guadalupe is a key symbol in the creation of ideology. Nationalism and hegemony are articulated through her interpretation. The Virgin is a symbol of power for *Indigenistas*. *Hispanistas* interpret her to show the supposed naiveté of indigenous culture and continued influence of the *civilized* world. Again, history is a tool in the creation and manipulation of ideology and identity.

For Marcus, history negotiates hegemony. Helena is an ethnically diverse town in south-central Texas, declining in social, political, and economic power. Anglo residents draw on aspects of their past, invoking symbolic power to deal with cultural homogenization and ethnic integration. Seeking to maintain cultural hegemony, Anglos express their link to the past through festival. What is communicated is a purified image of the pioneer era of the town. This image legitimizes claims to dominance. Pageants, pioneer work-skills displays, and museum exhibits articulate a positive image of the Anglo pioneer. Other voices which might narrate unofficial histories are excluded from the festival.

Turner discusses how history is reconstructed in reenactments of the American Civil War. The structure of reenactment events, combined with associations of the past, creates a powerful symbolic resource. These symbols are used in messages about cultural identity.

They feature divergent interpretations and articulate conflicting notions of regional and national identity. Reenactment becomes a resource in the constitution of subjectivity. Assuming a Civil war *persona* becomes part of a reflexive process. These interpretations do not exhaust the possibilities of meaning or experience in reenacting, but they do illustrate aspects of the use of history in the event.

Peer discusses the political and ideological uses of folklore during the 1937 International Exposition in Paris, France. Interestingly, she outlines how tradition and folk culture were appropriated by both the left and the right in order to achieve separate ideological ends and agendas.

In all of these papers, history is a powerful social tool, not a book placed on a shelf or an institution that is fenced off from outside influence. Historians play a dynamic role in the construction of meaning and identity. Through history we become who we are, and we judge who we may become. History presents a reflexive mirror to peer into and a rhetorical structure for argument. Whether a drama, museum, religious icon, festival, or reenactment, history is a map to be used. It helps us navigate, discover, and re-discover the world. It is one of the ways we judge and rate what continually happens to us throughout our lives. The comparison of the present to the past is continuous. In these articles we have worked to show that history is an important part in the creation and manipulation of selves, both culturally and personally. It is through the interplay and presentation of social selves that history is created, used, remade, and negotiated.

JEFFREY H. COHEN, Guest Editor